

**A STRUCTURAL ANALYSIS OF GEORGE ENESCU'S PIANO SONATA
IN D MAJOR, OP. 24, NO. 3**

By

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B.Mus., The University of Victoria, 1983

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We accept this thesis as conforming

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.....

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Au mois d'Avril 1991, je compléterai une dissertation au sujet de la Sonate pour Piano en Re Majeur, Op. 24, No. 3 de George Enesco; ce document me permettra d'accomplir un "Doctor of Musical Arts Degree" de l'Université de la Colombie Britannique.

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Abstract

George Enescu (1881-1955) is known primarily today in conjunction with the world of violin playing. Celebrated as a violin virtuoso throughout the capitals of Europe and North America in the first half of this century, and later admired as a teacher of luminary talents such as Yehudi Menuhin, Arthur Grumiaux, and Ida Haendel, Enescu exerted a considerable influence on the developments of the international music scene. This was nowhere more apparent than in Paris and Bucharest, cities in which Enescu spent most of his life active as performer, conductor, and composer. As his career progressed, Enescu dedicated an increasing amount of time and energy to composition, producing an impressive list of works, many of which were of monumental proportions.

Contemporary with Bartók and Kodály, Enescu found himself caught in the current of nationalism that asserted itself in Europe during the first decades of the twentieth century. Seeking a personal, expressive idiom in which he could fuse the musical elements of both Western tradition and his native Rumanian folk heritage, Enescu experimented with diverse compositional trends and styles. Expanding the reaches of tonality with heightened chromaticism, in which microtonal as well as modal inflections were both to play significant roles, Enescu's idiom evolved into a highly plastic language, comprising a great variety of stylistic characteristics. In order to assimilate the heterogeneous elements into one unified expression, Enescu relied on traditional compositional techniques such as sonata form, cyclic thematic structure, and motivic development.

The focus of this paper is to examine to what extent these compositional techniques are incorporated into his work and to direct attention to those elements, i.e., both structural and non-structural, that were most distinctive of Enescu's musical style. Owing to its concentration of key stylistic elements and its stature as perhaps the most accomplished piano composition in Enescu's output, the Sonata for Piano in D Major, Op. 24, No. 3 (1934) will serve as model for this analytical study.

Chapter One provides by way of an introduction a brief overview of the formative years in Enescu's life and defines the position of the Sonata within the complete *œuvre*.

Chapters Two, Three, and Four constitute the main body of the paper and contain analyses of each of the Sonata's three movements. In these chapters discussion revolves around the more significant structural features of the work such as the overall cyclic design, simultaneously examining the methods Enescu employs to integrate folk inflection throughout the Sonata.

Chapter Five comprises the summary. The most significant features of the Sonata are recapitulated and parallels to numerous other works are drawn, in an attempt to present the Sonata as a culmination of Enescu's compositional style.

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Permission to reprint excerpts from George Enescu's Piano Sonata in D Major, Op. 24, was kindly granted by Salabert Éditions.

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Chapter One

Introduction

Composed in the year 1934, the Sonata in D Major, Op. 24, No. 3 was the last work for piano solo that Enescu wrote and represents a point of culmination in his pianistic output. Among the works written in the period following the completion of his most ambitious work, the opera Oedipe (1932), the D Major Sonata contains perhaps the most vivid display of structural plasticity and unity. The concept of unity had absorbed Enescu increasingly since ca. 1910, at which time he had begun work on Oedipe. Confronted with the problems of organizing the vast spectacle of Sophocles' drama in musical terms, Enescu developed a complex network of motivic and thematic material whose dynamic development and evolution throughout the opera would parallel the physical events of the epic. This was to influence the formal plan of the Sonata, where a continuous filament of thematic and motivic material assists in unifying the diverse characters of the three movements. Based on his experiences with Oedipe, Enescu turned his attention more and more to the transformative potential of thematic material in an effort to extend the scope of his musical structures. This indeed becomes a focal point in the slow movement (Andantino cantabile) of the D Major Sonata. Commenting on the Sonata's affinity with Oedipe in a letter to his librettist Edmond Fleg, Enescu writes:

Je me console aussi en me réfugiant dans la composition: une nouvelle Sonate pour piano seul en est le témoignage fraîchement sorti de l'Oedipe. (I console myself also by seeking refuge in composition: a new Sonata for piano solo bears the fresh imprint of Oedipus./ All translations are mine unless otherwise stated)
(Cosma 1974, 330)

Inherent in the interwoven thematic language of the Sonata is an underlying cyclical element, whose most dramatic expression takes place in the coda of the final Allegro movement. At this point the first theme of the first movement returns together with the opening D Major tonality. In order to prepare the event as a logical outcome in the arch-like plan of the Sonata, Enescu reintegrates music from previous movements increasingly as the work progresses. Concurrent to this is a gradual disintegration of formal clarity. This can be seen in the move away from the first movement's sonata form plan and clear tonal organization, to an increasingly chromatic and modal idiom in the latter two movements. The intricacy of structure displayed in the Sonata can perhaps be partly understood in light

of the great scope of Enescu's musical education, and of his diverse and cosmopolitan career as performer, conductor, teacher and composer.

Born 1881 in Liveni-Vîrnav, Moldavia, Enescu displayed early on a prodigious talent on both violin and piano. His musical propensity prompted his parents to secure him further studies at both the Vienna and Paris Conservatories in the 1880's and 1890's. Enrolled in violin, piano, chamber music, history and composition classes, the young Enescu immersed himself in all aspects of the musical arts, learning assiduously from distinguished teachers such as Josef Hellmesberger, Robert Fuchs, André Gédalge, Jules Massenet and Gabriel Fauré. In particular, the counterpoint classes of Gédalge proved to be of enormous influence on Enescu's development. Gédalge's instillment of rules of musical structure with simultaneous emphasis on original and personal expression impressed itself upon Enescu. It was, however, not until the latter 1890's that Enescu was able to develop his already considerable skills as composer and to win widespread recognition. This came with the première of his first major work, the Rumanian Poem for Orchestra, Op. 1, on February 6th, 1898, in Paris during one of the Colonne Concerts. The immediate popularity accorded the event inspired Enescu to exhibit more of his nationalistic side. This resulted in the composition of the Rumanian Rhapsodies Nos. 1 and 2 in 1901-1902. However, despite their imaginative use of orchestral colour and Rumanian folk inflections, the rhapsodies remain largely episodic pieces, far removed from the more serious, penetrating style that Enescu had already displayed in the Sonata No. 2 for Violin and Piano of 1899. In this latter work, the tendency towards an interwoven, cyclic thematic structure is already discernible, a trait that would distinguish many of Enescu's compositions.

In the years leading up to the First World War, Enescu worked within various compositional trends and traditions. His "particular aptitude to accumulate and combine diverse elements" (Firca 1970, 4), enabled him to integrate a number of styles into one common, expressive language. He incorporated neo-Baroque elements in his Suite No. 2 for Piano of 1903, naming the four movements Toccata - Sarabanda - Pavane - Bourrée. With this work Enescu admitted to having been influenced by the suites and piano collections of Claude Debussy. Enescu also emulated the large-scale proportions of Wagner's music dramas in his First Symphony in E Flat Major of 1905, and modelled his song cycle Sept Chansons de Clément Marot of 1907-1908 on pre-existing French cycles.

All this experimentation was ultimately to lead to a coherent synthesis of sophisticated chromaticism and Rumanian folk music. The realization of this synthesis emerged fully in the works of the 1920's. The Sonata No. 3 for Violin and Piano of 1926 represents perhaps the first full-bodied expression of the mature style. In this sonata Enescu displays

a masterly integration of the 'parlando rubato' style, so characteristic of the Rumanian 'doina', a song of either a vocal or instrumental nature based on extemporization. The exotic colourings throughout the sonata result from the employment of both modal and quarter-tone elements, whose interpretation is closely linked with the string instrument's capacity for varied pitch delivery. The rich and intricate ornamentation of the improvisatory style found throughout the sonata foreshadows much of the writing in the D Major Piano Sonata as well as that of the late works.

The Rumanian folk element was as much a part of Enescu's compositional psyche as was the cyclic thematic structure. Although he drew inspiration from both the authentic folk music (i.e. peasant songs) and the Lautari-type folklore (Rumanian gypsy music), Enescu favored the latter due to its rich assimilation of melodies and dances from diverse geographic regions (Tudor 1957, 30). It was not until later in his life that Enescu acquainted himself more intimately with authentic Rumanian folk music. Despite his awareness of the differences between the two sources, Enescu saw little value in pursuing authenticity as a vehicle for originality. He incorporated those features of the folk music that seemed appropriate to his own needs. He expounds:

Do not be obsessed by the idea of artistic progress. Do not seek for a new language; seek your own language, that is, the means of expressing exactly what is within you. Originality is attained only by those who do not seek it. (Tudor 1957, 30)

The inclusion of the folk element in the central themes of the D Major Sonata represents an ideal that Enescu strove towards in his constant fusing of heterogeneous materials to form one common, homogeneous language. By utilizing certain melodic and rhythmic characteristics of Rumanian folk melodies in the themes, Enescu is able to disseminate elements of the folk idiom; (i.e., modality, monody, heterophony, etc.) throughout the work.

Although recent musicological activity has somewhat rekindled interest in Enescu and his works, close examinations of specific compositions are lacking. Most of the literature on Enescu is of Rumanian origin and unfortunately leans towards a general discussion of nationalistic tendencies within his work, neglecting the more penetrating issues of structure and form. This holds true for the D Major Sonata. Besides two somewhat problematic discussions on the Sonata's modal tendencies and overall national character (Firca 1965; Zottoviceanu 1971), there remains only one other article pertaining to the work, Stefan Niculescu's essay, "Sonata a III-a pentru pian de Georges Enescu" in the sixth volume of "Muzica" of 1956. This essay, however, was unobtainable, despite efforts to have it

forwarded out of Rumania by Professor Tanasescu, a member of the European Piano Teachers Association.

My discussion will centre on the more significant structural aspects of the Sonata, such as the thematic content and its role within the overall cyclical plan. Further discussion will revolve around the folk element in the Sonata, examining its ramifications on the work as a whole. This will hopefully lead to a clear understanding of the Sonata's dramatic implications and character, which might offer the performer valuable insight to interpretative possibilities.

Each movement is accorded an individual chapter, in which an introductory synopsis prefaces the ensuing analysis. Chapter Five comprises a summary of the work's examination and attempts to draw parallels to other works within Enescu's œuvre. An addendum containing a chronological listing of Enescu's works follows the final chapter.

Chapter 2

First Movement: Vivace con brio

Opening the sonata with great elan and rhythmic impetus, the Vivace functions as an expository vehicle to the Andantino and Allegro movements on many levels. First and foremost, it provides the thematic substance from which the latter movements borrow and in turn further develop. It is in effect the thematic depository of the sonata. Equally important is the Vivace's casting in a sonata form plan, in which the tonality of D Major is projected as tonal base for the entire sonata. Although the Andantino and in particular, the Allegro movements move away from the tonal coherence of the Vivace, the imprint of the sonata form plan can be felt in their sectional articulations and recapitulatory gestures. Beyond this, the Vivace also presents the Rumanian folk idiom, whose multifaceted character marks both latter movements with augmenting intensity, as the prevalence of modal inflections increases. These are some of the more salient features of the first movement, whose discussion will uncover many interconnecting relationships throughout the work.

Though schematic analyses for the Andantino and Allegro movements remain to be presented in a coherent fashion, observations on the Vivace movement as cited in chapter ten of the Enescu-Monografie (Zottoviceanu 1971, 741) present the following breakdown:

Exposition:	First theme area:	mm. 1-20
	Transition:	mm. 21-45
	Second theme area:	mm. 46-74
	Closing statement:	mm. 75-96
Development:		mm. 97-168
Recapitulation:	First theme area:	mm. 169-188
	Transition:	mm. 189-191
	Second theme area:	mm. 192-210
	Closing statement:	mm. 211-231
Coda:		mm. 232-262

The divisions given here are without exception accentuated by the appearance of either the first or second theme, and mark significant points of arrival in the movement's trajectory. In keeping with the traditional dictates of sonata-allegro form, the first theme area defines the tonic D Major. Although initially appearing in a modal context, the second theme is subsequently drawn into a tonal sphere and defines the dominant A Major by way of its dominant, E Major. This is subsequently reinforced with a restatement of the first theme in A Major in the closing of the exposition. A return to the tonic D Major with a rearticulation of the first theme, signals the commencement of the development. The remaining portion of the development consists of a significant recall of both first and second themes within an Eb Major orientation, which persists throughout the development. The development therefore acts at the same time as a form of false recapitulation. The real recapitulation clearly reaffirms the tonic D Major. A reinforcement of the tonic ensues in the concluding coda. Thus, the formal characteristics and use of tonalities within the movement are quite conventional. Yet, the formal model here bears more similarities to the pre-classical sonata form such as cultivated by Scarlatti, than to the classical Beethovenian model. The most significant aspect of the *Vivace*, however, is that it provides the thematic materials, "the generating nucleus" (Cosma 1972, 19) of the entire sonata. This brings us to an examination of the two themes.

With the opening theme which hereinafter will be referred to as the *giocosso* theme (as marked in score), Enescu captures the Rumanian folk idiom with an unmistakable reference to Rumanian dance melody (Figure 2.1). Distinct similarities exist between Enescu's theme and one of the authentic folk melodies collected by Béla Bartók in the years 1908-1917 (Bartók 1967, 402). Both the theme and Bartók's recorded melody share a scalar and triadic contour, whose orientation speaks clearly of D Major. Both melodies accentuate the triadic structure through repetition, and the falling scalar motion is thus restated. Conceived rather as motivic cells, the melodies express an economy of substance which becomes a focal point in the *giocosso* theme.

GEORGE ENESCU
Op. 24 nr. 3

Vivace con brio (♩ = 116)
(♩ = cca. 176)

PIANO



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Figure 2.1: First movement, mm. 1-5. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher. Bartók excerpt: p. 403. © 1967 Martinus Nijhoff. Used by Permission of Kluwer Academic Publishers.

Combining both the melodic and harmonic aspects of the D Major triad in a presentation of linear and vertical events, Enescu is able to expand the potential of the simple, opening cell. Linking the right-hand triads together with an alternating A5 and G5 that is already present in the falling fifth, the cellular nature of the theme expands outward to a three-measure statement. Commencing in m. 4 the procedure is repeated on the dominant A. Referred to as "Enescian undulation" by Zottoviceanu, the shifting A-G structure (m. 1) receives special emphasis in the hiccup effect caused by the juncture of the 6/8 and 2/8 meters (Zottoviceanu 1971, 741). Precisely here at this juncture, the iambic meter of the basic 6/8 meets with the 2/8 extension (the tied D Major triad of the right hand), resulting in a suspension of the iambic meter. This in turn facilitates the rearticulation of the D Major triad and falling fifth at the outset of m. 2.

Placed in alternation with the events of the right hand, the left-hand rising motion from a third to full triad, counteracts the falling motion of the right hand and promotes the equal distribution of an eighth note pulse. By breaking down the iambic meter of the right hand into individual eighth note entities, Enescu might very well be underscoring an octosyllabic line, itself a prevalent feature of Rumanian folk verse. Brailoiu refers to this syllabic character of the rhythm as 'syllabic giusto' (Alexandru 1980, 112). The giusto element is often associated with a defined rhythmic character such as found in the *giocoso* theme.

Diametrically opposed to the syllabic rigidity of the first theme is the 'parlando rubato' character of the second theme, which hereinafter will be referred to as the *dolce rustico* theme (Figure 2.2). Entailing a freer rhythmic structure in the vein of a recitativo, the parlando rubato element can most often be found in the Rumanian 'doina', a song of essentially lyrical nature, based on extemporization (Alexandru 1980, 50). As well, the doinas frequently use modal scales as a basis, where a fluctuating fourth degree, i.e. either natural or sharpened, is particularly common. The augmented fourth or tritone A4-D#5 in m. 48 and 53 of the *dolce rustico* theme reflects this, and is furthermore an active agent in

the interlocking tonal and modal relationships between the two segments of the theme in mm. 46-51, and mm. 51-54. In the first appearance, the A4-D#5 can either be perceived within a G# phrygian or A lydian mode, both of which are projected by the G#/A pedal cluster in the left hand. In the latter appearance of m. 51 onwards, where a D# (m. 54-) colours the left hand E pedal in a similar cluster effect, a D# locrian or E ionian can be discerned. This transposition of the pedal clusters up a fifth has relevance to the tonal context of the passage as well. Understood as leading tones, the G# of the first pedal structure defines the dominant A Major, whereas the D# of the latter pedal structure defines the dominant of the dominant, E Major. Significant in mm. 46-51 is the concealment of the theme's future role as a dominant (A Major), where both the D#5 of the augmented fourth in m. 48, and the octave G# and E articulations in m. 46 and m. 51, promote an E Major orientation.

The musical score consists of three systems of piano music. The first system, measures 46-47, is marked *f* and *dolce rustico*. The second system, measures 51-54, is marked *f* and *placevole*. The third system, measures 55-58, is marked *p* and *piu p*. The score includes various articulations, slurs, and dynamic markings.



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Figure 2.2: First movement, mm. 46-58. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher. Bartók excerpt: p. 590. © 1967 Martinus Nijhoff. Used by Permission of Kluwer Academic Publishers.

Although the dominant key is thus concealed throughout the second theme area, its clear articulation at the outset of the exposition's closing statement in m. 75 draws the preceding E Major orientation into context (Figure 2.3). The affirmation of A Major by *giocosso* material recalls mm. 5-7, at which point the principal theme was reiterated on the dominant. It is furthermore a logical decision in that the ionian identity of the *giocosso* theme forces the D# of the augmented fourth to naturalize, negating the prolongation of E Major. However, the fluctuating fourth degree continues to appear, as is succinctly exemplified in the shifting accidentals on D3 in m. 89, at which point the falling fifth of the *giocosso* theme meshes with the augmented fourth structure of the *dolce rustico* theme. The persistence of the raised fourth/lydian characteristic throughout the closing statement is such that it finally impacts upon the *giocosso* material and the D Major tonality in mm. 97. This marks the commencement of the development section.



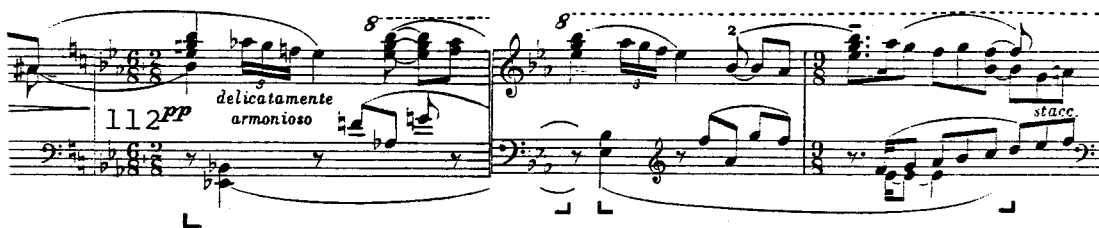
Figure 2.3: First movement, mm. 75, 89-90, 97-99. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

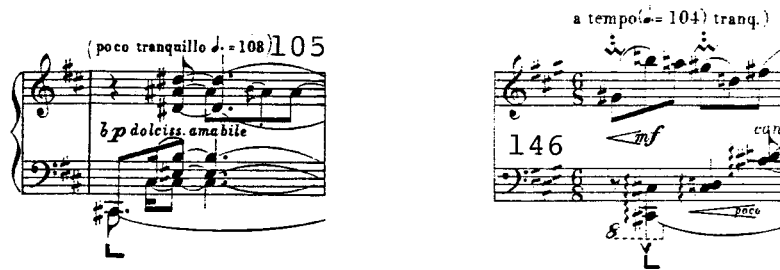
Although the return of the D Major tonality is muted dynamically as though to avert attention (see *ppp* marking in m. 97), Enescu reinforces the significance of the event not

only through the aforementioned thematic articulation, but also through register. By inserting a D1 at the outset of m. 97, Enescu extends the lower range of the Vivace's registral palette. Until now, the G#1 that announced the arrival of the *dolce rustico* theme in m. 46 (Figure 2.2), represented the lowest point in the movement. Furthermore, both the G#1 and D1 initiate pedal points that demarcate arrival points in the Vivace's tonal plan. This is particularly evident in the instance of the D1 that appears immediately following the protracted A1 pedal tone of the exposition's closing statement (mm. 89-96, Figure 2.3). The shift from the dominant A Major back to the tonic D Major is here clearly exposed.

The development section's most significant feature is the false recapitulatory gesture that commences in m. 112 with a near complete recall of the first theme area (see Figure 2.4). Although an Eb Major orientation dominates throughout the development, a motion towards the tonic D Major in a reappearance of the second theme is apparent (m. 146-, Figure 2.4). The *rustico* theme now presents itself as a C# phrygian or D lydian, in a transposition down a fifth from the G# phrygian/A lydian of mm. 46-51 of the exposition (Figure 2.2). Notice the C#1 (m. 146) that overrides the D1 of m. 97 as the lowest point in the movement. The transposition of the *rustico* theme down a fifth of course parallels the shift from A Major to D Major found at the juncture of the exposition's closing statement and development. The move towards the tonic in the *rustico* theme together with the recall of large amounts of thematic material, would seem to justify labeling the development as a type of pre-recapitulation, however, the elusiveness of an outright affirmation of the tonic and the general transitional nature of the development dispel any sense of complete recapitulation.

The choice of Eb Major as dominant tonality in the development can be understood as a Neapolitan colouring of the tonic. Positioned between the D Major of the exposition and recapitulation, Eb Major can be perceived as an upward undulation of the tonic, indeed as a projection of the undulating, melodic line of the *giocosso* theme. This impression is supported by the flux between D Major and Eb Major that is found throughout the development. Moreover, Eb Major is strongly related audibly to the D# pitch which outlines the modal tritone A-D# both in G# phrygian and in A lydian. Eb Major can thus also be interpreted as a tonal embodiment of the pitch D#, a relationship which underscores the classical organic unity prevalent in the entire sonata.





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Figure 2.4: First movement, mm. 112-114, 105, 146. © Éditions Salabert S.A.. Used by Permission of the Publisher.

Paralleling the concealment of the dominant A Major in the *dolce rustico* theme and the masking of the development with a false recapitulation, Enescu deemphasizes the recapitulation's beginning in m. 169 through muted dynamic markings and diminution (Figure 2.5). Stripping away the rigid, rhythmic webbing of the right and left hands, he frees the *giocosso* theme of its syllabic structure. This enables the improvisatory nature of the theme's reappearance to unfold uninhibited. Employing the contour of the theme as a scaffolding for the rapid figurations, Enescu continues to vary the *giocosso* material through embellishment and diminution until the onset of the coda in m. 232 (Figure 2.5). At this point the headlong momentum of the recapitulation reaches a brief stasis on a D pedal, over which the fluctuating third of the A triad of mm. 4-5 (Figure 2.1) impresses itself on the tonic triad, i.e. F#6-F6 in mm. 233-234. The respite on the D pedal is, however, short lived and gives way to a sequential descent, whose intervallic composition is linked to a particular manifestation of the *giocosso* theme.

This manifestation or rather manipulation is first exposed in mm. 33-34, where the undulating A-G melodic line of the theme is pushed upwards a half step to Bb, only to fall immediately to G, a minor third below. This ushers in a C Major sonority in m. 34, whose negation of the tonic's leading tone reflects the fluctuating, modal personality of the transition between the *giocosso* and *dolce rustico* themes. The transitional function of these events is key to understanding their inclusion in sequential passages in the movement which function as links between articulation points. One such instance occurs in the midst of the development in mm. 133-137 (Figure 2.6). Here the ascending minor second followed by descending minor third can be traced in the upper voice of the right hand, i.e. D4-Eb4-C4-Db4-Bb3. Emanating from a preceding D articulation that truncates the recall of the first theme area in Eb, the brief sequential application of the rising and falling motion connects through to a reassertion of the Eb orientation in m. 137. In the aforementioned sequential descent in the coda commencing in m. 235, a chain of the ascending minor

seconds and descending minor thirds facilitates the descending motion of an arc-like gesture, extending from the high register of the coda's opening upwards again to the concluding portion of the coda (see Figure 2.5).

Tempo I con brio (♩ = 116) (cca. 176)

169 *pp* *leggeriss.* *schers.*

232

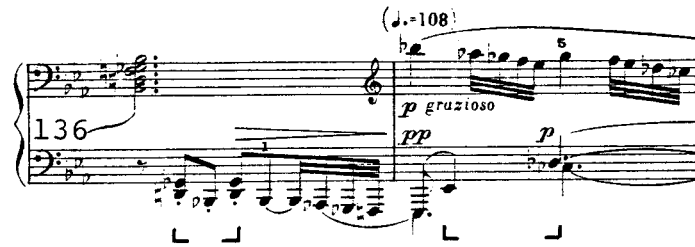
p *armonioso* *leggero*

234 *più p* *molto* *dolciss.*

237 *dim.* *sempre dim.*

pf 33 *mp*

133 *pp* *p s.o.* *dim.*



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Figures 2.5 and 2.6: First movement, mm. 169-171, 232-239, 33-34, 133-137. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

In keeping with the emphasis placed on the *giocosso* theme throughout the recapitulation and in particular, the coda, the concluding measures of the movement dedicate themselves to a final rendering of the theme. First appearing in mm. 249-251, and then later in mm. 256-261, the triadic structure and descending scalar motive of the theme are consolidated into one entity, as if frozen in a moment of stasis (Figure 2.7). Its subtle and gradual decay in the form of sympathetic vibrations, generated by an emphatic ascending fifth in the left hand of m. 256, concludes the coda with a fitting reference to the falling fifth that opened the movement.

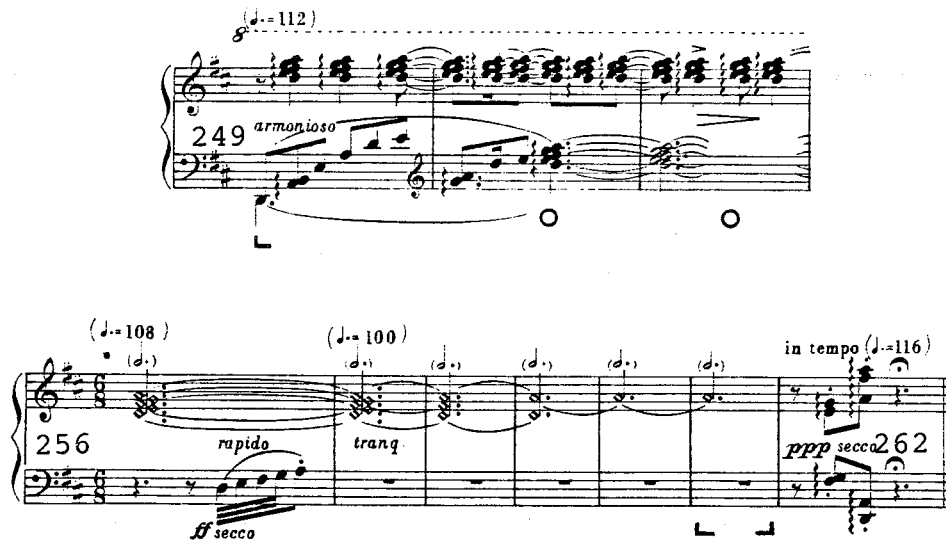


Figure 2.7: First movement, mm. 249-251, 256-261. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Chapter Three

Second Movement: Andantino cantabile

The Andantino movement plays a pivotal role in the sonata's dramatic and thematic conception. As well as functioning as the traditional slow movement, the Andantino concerns itself with extending and transforming thematic material already exposed in the Vivace movement. Enescu utilizes the *dolce rustico* theme of the Vivace as the central theme for the Andantino, and generates two thematic sub-segments that we will refer to as the first and second thematic extensions. There is thus surprising diversity within the thematic material despite the movement being monothematic. The transformation of the *dolce rustico* theme in the thematic extensions reflects in general the transformed character of the theme itself, in its move from a much faster tempo in the Vivace to that of the Andantino. The slower tempo allows the theme a rhythmic freedom that is essential to the 'parlando rubato' idiom, which characterizes so much of the movement.

Although Niculescu is cited to have discerned features of the 'lied form' in the Andantino's formal plan, he acknowledges at the same time numerous features that point to the movement being cast in some semblance of sonata form (Zottoviceanu 1971, 744). This latter view has particular appeal in regards to the overall conception of the sonata, where tonal coherence normally associated with sonata form gradually breaks down as the work progresses (see Chapter Five). Despite variances within the form - such as the development returning in the midst of the recapitulation - the sections are arranged in intelligible articulations:

Exposition:	Theme:	mm. 1-8, 8-13
	Thematic extension 1:	mm. 14-19
	Thematic extension 2:	mm. 20-23
Development:	Section 1:	mm. 24-38
	Section 2:	mm. 39-44
	Section 3:	mm. 45-59
Recapitulation:	Theme:	mm. 60-62
	Thematic extension 1:	mm. 63-67

Recapitulation cont.'d:

Development: mm. 68-79

Thematic extension 2: mm. 80-83

Coda: mm. 84-101

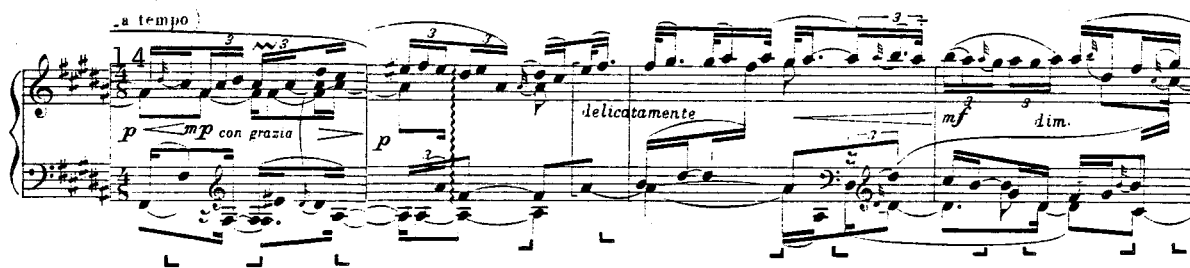
The movement commences in B Major with the exposition of the *rustico* theme and the two extensions. A fugal texture announces the beginning of the development in the midst of which a B flat structural point comes to the fore (m. 39). The recapitulation asserts itself with a clear B Major articulation coupled with the *rustico* theme. Following the recapitulation of the first extension, the B flat structural point returns and disrupts the recapitulation (m. 68). This ushers in material associated with the development. The return of developmental process rearticulates a tonal conflict between B Major and A minor that underlies the movement's plan, and does so with climactic vehemence. With the appearance of the second extension B Major is reinstated. This is, however, cut short by an intervening A structural point (m. 82) which leads into the concluding coda section. The interplay between B Major and A minor - the latter ultimately leading into the D aeolian at the outset of the Allegro - becomes a constant point of meditation in the coda. The stepwise descending link of structural points, B-Bb-A, that characterizes the shift from B Major to A minor throughout the movement, finds its most compressed expression in the latter half of the coda.

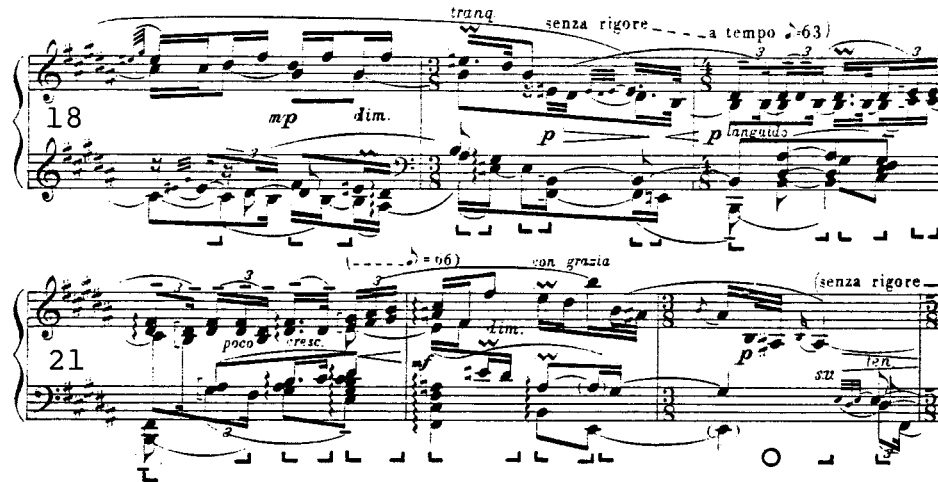
The movement opens with the *dolce rustico* theme (Figure 3.8):

Figure 3.8: Second movement, mm. 1-5. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Accompanying the transformative influence of the tempo reduction are numerous alterations of the theme that will in part necessitate a reexamination of the theme's exposition in the Vivace. First and foremost, the tonic-dominant relationship exposed in the underlying pedal clusters of the two portions of the theme in the Vivace (i.e. A Major-E Major), is again embodied in the B Major-F# Major orientations of mm. 1-2 and 3-5 respectively. Significant here is the reflection of the tonal shift in the central augmented fourth, whose change from E5-A#5 in mm. 1-2, to B4-E#5 in mm. 3-5, marks a departure from the constancy of the A4-D#5 in the Vivace. Retained also are the octave articulations which initiate both segments of the theme (mm. 1 and 3). Whilst the G# and E octaves in the Vivace defined the dominant by way of its dominant, E Major, the D# and B octaves now define the tonic B Major in the Andantino. With the repetition of the theme in mm. 8-13, a harmonic background is added at which point the inferred shift from tonic to dominant of the preceeding monodic setting is amplified. This leads directly into the first thematic extension.

Commencing on the dominant in m. 14, the extension projects an ascending scalar motion that initially appears to differ from the theme's structure (Figure 3.9). However, upon closer examination it unveils several characteristics that link it to the *dolce rustico* theme. The extension's motion from dominant to tonic is similar to the theme. Central here is again the shifting E#-E that either indicates or negates the presence of the F# Major tonality. The ascending A#4-B5 melodic outline, straddling mm. 14-16, reflects the shift from dominant to tonic, signalling a brief arrival on tonic harmony at the apex of B5 at the close of m. 16. The therein exposed interval of a minor second/ninth also plays a significant role in the thematic identity of the final Allegro. Understood as an embellishment, the B5 colours the A#4-A#5 ascent as an upper neighbour, which is indeed supported by the undulating motion between A#5 and B5 that sets in mm. 16-17. This undulation can furthermore be seen as an expansion of the A#5-B5 shake and the upward resolution to the B5 of the E4-A#4 tritone in mm. 1-2. Akin to the A5-G5 undulation of the Vivace's *giocoso* theme, the A#-B flux is now highlighted dramatically within the context of the rising, scalar motion of the extension.





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Figure 3.9: Second movement, mm. 14-23. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Overlapping with the close of the first extension, the second extension exposes an overt triadic structure that is of immediate contrast to the disjunct contour of the *rustico* theme (Figure 3.9). Numerous elements in the second extension, however, point to the *rustico* theme. Among these are a renewed emphasis on the leading tone/tonic, A#/B, in the melodic contour of mm. 22-23. Amplifying the frequency of the triplet element found both in the theme and in the first extension, the second extension sets up a rocking motion that does much to propel the ascending line forward to the same apex of B5 in m. 22 (see positioning of B5's in mm. 3 and 16). The underlying shift from the tonic B Major through to the dominant and back to the tonic, is disturbed by the appearance of A and E naturals in m. 22, that momentarily negate both tonic and dominant tonalities to assert the A orientation (by way of its dominant, E Major) that will eventually override the tonic B Major.

These are then the three segments of the continuous filament that constitute the thematic body and exposition. Progressing from the monodic setting of the opening to the tiered polyphony of the second extension, the basic thematic substance unravels to reveal potentialities that expand the thematic language of the movement and of the sonata. The Andantino's exposition is therefore the most concentrated expression of thematic generation in the entire work. Enescu's ability to transform and extend the scope of his thematic material is here displayed.

The development commences with a distinctly fugal texture, utilizing the melodic line of the first extension as centrepiece. The opening measures are set monodically, as if in contemplation of the exposition's monodic opening. The accumulated growth towards the end of the exposition is thus effectively disbanded, enabling a new beginning to be articulated. Commencing in the right hand of m. 24, the first extension reappears over tonic B Major harmony (l.h.) that lingers on from the close of the second extension (Figure 3.10). An E#4 in m. 25, however, signals a shift to the dominant F# Major. A B#4 in m. 29 reveals a shift to C# Major - the dominant of the dominant - that accompanies a rearticulation of the extension's melody. Thus, while the passage displays the typical fugal statements of the subject, it departs tonally from the tonic-dominant-tonic structure, by giving the third statement also at the fifth. The emphatic, ascending motion of the first extension lends itself ideally to the horizontal nature of the fugal texture, as does its heterophonic nature, already exemplified in the parallel dialogue of the right and left hands in mm. 18-19.



Figure 3.10: Second movement, mm. 24-29, 39-41. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

The ascending motion of the first extension is equally suited to the rise in register that accompanies the fugal dialogue to the next sectional articulation in the development (Figure 3.10). Commencing in m. 39, there is a brief section marked *nostalgico*, that recalls mm. 3-4 of the *rustico* theme with special emphasis on the augmented fourth. The section achieves a feeling of stasis with its constant reiteration in the bass and in the alto voice of the Bb. This Bb ostinato changes enharmonically to an A# which serves (through a brief detour around a G tonal center) as a kind of leading tone to B, which serves as the central ostinato note at the outset of the next section in the development (m. 45, see Figure 3.11). This shows again the structural significance Enescu has given to these two pitches, i.e. B and Bb.

In the third section of the development beginning in m. 45, the B(5) functions more as a melodic ostinato, over frequently changing tonal centres. An increased compression of thematic elements can also be found in this section. Most pervading among these elements is the rhythmic personality of the second extension, whose alternating triplet and dotted rhythm is integrated in the right hand of mm. 45-46 (Figure 3.11). The double thirds that are so distinctive of the second extension's triadic nature, now emphasize the undulating motion of the right hand in m. 46. The static undulations stem from the preceding section (m. 41, Figure 3.10). This also applies to the augmented fourth, A4-D#5 and diminished fifth, F#4-C5 in the alto voice of mm. 45-46, that accompany the B5 ostinato note.



Figure 3.11: Second movement, mm. 45-46. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Although the terse fugal nature of the development's opening (mm. 24-38) ceases upon reaching the Bb ostinato of section 2, imitative elements in the form of heterophonic dialogue persist throughout the development. One such instance occurs in mm. 51-52, where the falling and rising contour of the *rustico* theme (mm. 1-2) is recalled for the first time since its exposition (Figure 3.12). Initially announced in the F# octave articulation of the right hand, the thematic material is embellished with the grace note figures that have

permeated so much of the movement. In m. 51 the embellishment once again ornaments the central augmented fourth G4-C#5. The tenor voice of the left hand reiterates the same melodic line, although somewhat displaced. The left hand line is largely unembellished. The dialogue in these measures provides an interesting contrast to the more homophonically-styled mm. 45-46, that opens and characterizes much of the development's third section.



Figure 3.12: Second movement, mm. 51-52. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

The recapitulation and its climactic rupture has already been discussed in the synopsis accompanying the schematic diagram of the movement (p. 15), however, there remains a need to examine how and why the rupture takes place. The move away from the reinstated B Major tonality begins with the recapitulation of the first thematic extension. The placement of the first extension on the dominant F# Major is disturbed by the appearance of an A 4 in m. 64 (Figure 3.13). This ushers in an augmented fourth, A4-D#5, whose overt presence in the first extension marks a departure from the extension's presentation in the exposition. This change destabilizes B Major's hold, yet at the same time underscores the first extension's relationship to the *rustico* theme through the association of the augmented fourth. The lowering of the A# also causes a semitone depression of the extension's remaining melodic line. This initiates an A4 ostinato that runs through mm. 65-67. Its similarity to the Bb and B ostinati of the development emphasizes some structural significance. Owing to the overall semitone depression and promotion of the A pitch, the extension's ascending line now correspondingly peaks on Bb5, retaining its original scope of a minor ninth. This is significant in that the Bb pitch is now emphasized together with the A pitch. The tonal ramifications are that Bb complements the Andantino's concluding A minor orientation in preparing the D aeolian that opens the Allegro movement. The increased frequency of the Bb pitch from this moment on assists therefore in the overriding

of the B Major tonality. This manifests itself immediately in mm. 67-68, where the A4 ostinato shifts upwards to a Bb4 ostinato. This signals the rupture of the recapitulation.

The musical score for measures 63-68 of the second movement is presented in three systems. The first system, starting at measure 63, is marked 'a tempo' with a tempo indication of a quarter note = 66 (tranquillo). It features a piano (p) 'dolciss.' texture with a 'pp sul h. (sopra)' part. The second system, starting at measure 65, is marked 'molto espr.' and 'cresc. poco a poco'. The third system, starting at measure 67, is marked 'mf cant.' and 'sust'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Figure 3.13: Second movement, mm. 63-68. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

The rupture of the recapitulation prior to the recall of the second thematic extension, raises several questions. Does Enescu favor this interruption because it breaks away from the predictability of the sonata form? Does the return of the development allow for more time and emphasis to deal with the B-Bb-A structural pitches and thus the central B Major-A minor/D aeolian shift? Is the rupture somehow related to the movement's climax in that

both rupture and climax involve material from the first extension? The points these questions make perhaps play an important part in Enescu's decision to extend the breadth of the recapitulation.

The truncation of the first extension in m. 68 is indeed related to the climax. Similarities between the truncated extension and the climactic recall of the extension in mm. 75-77 (Figure 3.14) might support the view that the first extension does in fact extend through to the recapitulation of the second extension (mm. 80-83) in some manner or form. Paralleling the semitone lowering of the extension in mm. 64-67, the lowering of an Eb3 to D3 on the third eighth of m. 75 ushers in an augmented fourth, D3-G#3 (Figure 3.14). This involves an enharmonic reinterpretation of the melodic line, moving away from a brief, inner voice Bb ostinato (mm. 74-75) back to B Major. Owing to the semitone depression, the first extension's ascending line peaks on E (E5-E6) at the close of m. 76. The E octave then participates in an A minor chord at the opening of m. 77 (r.h.), against a B Major seventh chord in the left hand. This marks the first instance that the A pitch is given such an emphatic tonal dimension. Up until this point in the movement, the brief A ostinati have been the sole indications of the movement's tonal outcome. The significance of the vertical superimposition of the A minor sonority with the B Major seventh chord is emphasized with the movement's sole *ff* marking.

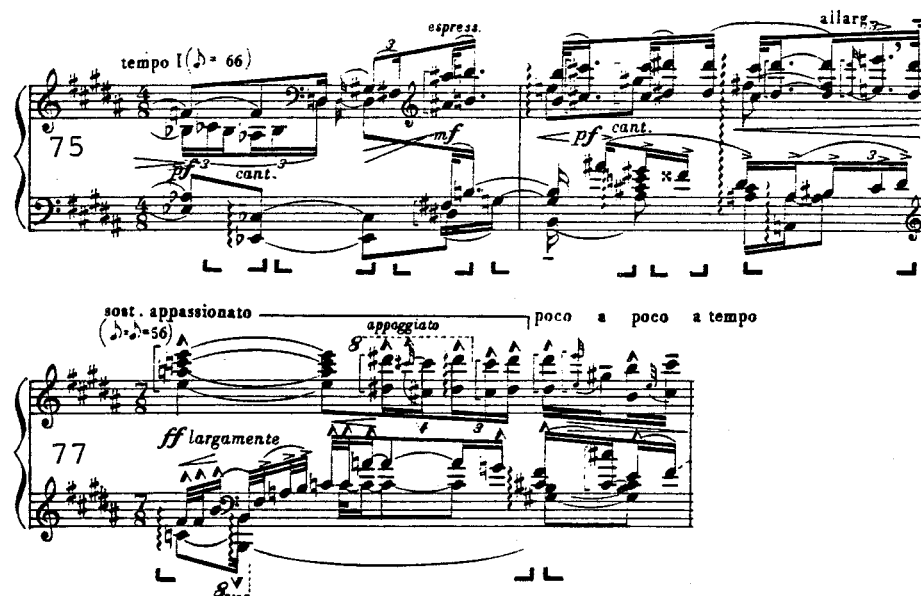


Figure 3.14: Second movement, mm. 75-77. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Despite the impact of the A minor sonority in m. 77, B Major regains its hold with the recapitulation of the second extension (mm. 80-82). This, however, is short lived and B Major relinquishes its role as governing tonality at an increasingly rapid rate in nearing the movement's close. The stages of its annexation by A minor/D aeolian forms the basis of the concluding coda.

The coda opens in m. 84 with a wash of sonority, whose subdued dynamic contrasts effectively with the explosive force of the climax (Figure 3.15). Measure 1 of the *rustico* theme is recalled in the right hand and in the descending portion of the left hand. The descending, ascending contour of the theme last appeared in the left hand of mm. 76-77. Its appearance in m. 84 bears the imprint of the movement's tonal flux, but does so very subtly. Embedded within the A minor sonority that opens the measure in the right hand, the theme no longer projects B Major. Enescu, however, manipulates the intervallic constellation of the theme in order to hint at B Major. This he does by inserting a D#6 in the ascending portion of the theme, whose combination with the F#6 of the augmented fourth and the B octave (B0/B1) of the left hand forms a B Major triad.

The image shows two staves of musical notation. The top staff, labeled '84', is in treble clef and contains a melody with dynamics *pp* and *pf*. Above it are markings 'a tempo, un poco lento' and '(♩ = 52)'. The bottom staff, labeled '90', is in bass clef and contains a melody with dynamics *pp* and *pp*. Above it is the marking 'due corde'. Both staves have various musical notations including slurs, ties, and articulation marks.

Figure 3.15: Second movement, mm. 84 and 90. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

The subtlety of the coda's portrayal of central tonal and thematic issues is nowhere better exemplified than in m. 90 (Figure 3.15). The Andantino's B-Bb-A linear movement is exposed in the left hand's bass line B-Bb-A, as well as in the triadic movement of the

right hand. The melodic manipulation of mm. 33-34 in the Vivace reappears in the midst of the right hand triads (i.e. C Major sonority, see Figure 2.6), and serves as a linking gesture between the B Major and A minor triads. The triadic grace-note figure in the left hand of m. 90 (A-E-C-E-C; first appeared in mm. 17-18 of the first extension) will also serve as a link to the central theme of the Allegro.

Chapter Four

Third Movement: Allegro con spirito

Although the forward projection of the Andantino's first extension into the final Allegro movement acts to unify the themes of both movements and indeed of the entire sonata, a heightened sense of fragmentation, in the form of interruptive cyclical references, disrupts the thematic evolution of the Allegro and renders it the least coherent of all three movements. Working solely with the material of the previous movement's first extension, Enescu presents three major articulations of a single theme which at all times retains an aeolian identity amidst shifting tonal orientations. The articulations trace through a D minor-A minor-B minor tonal plan, whose motion towards the ultimate D Major of the coda is central to the movement's and indeed, Sonata's dramatic plan. The coda constitutes not only the conclusion of the movement but of the entire sonata in its emphatic rendering of the Vivace's D Major tonality together with both *giocosso* and *dolce rustico* themes.

The divisions within the movement are as follows:

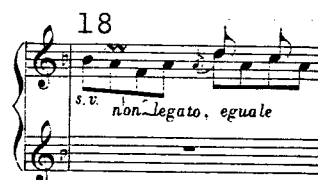
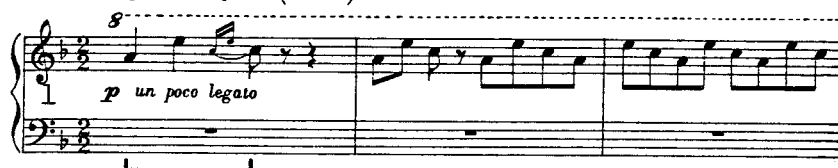
Section A:	mm. 1-83
Section B:	mm. 84-228
Section C:	mm. 229-305
Coda:	mm. 306-354

As already stated at the conclusion of the foregoing chapter, the opening measures of the Allegro are in essence a continuation of the Andantino's final stage. The potential of the triadic cell's grace-note embellishment from m. 90 is reexamined, and finds itself now as an impetus-generating device in the movement's dance character (see Figure 4.16). Although this initial germ of the central theme is interrupted in mid-stream by a reference to the Andantino, its placement at the head of the movement provides the crucial link between the Allegro's theme and the first extension of the Andantino. As well, the germinal statement's focus on A - the dominant tone of the D minor tonality - foreshadows the A4 pedal tone that extends through the first, integral presentation of the theme in mm. 18-27 (Figure 4.16). At this point the D minor tonality impresses itself upon the thematic material, placing the initial phrygian flavour of the germ into a D aeolian context. The theme's kinship to the first extension of the second movement now becomes most

apparent. Both the scalar, ascending minor ninth over the extended pedal and the ensuing undulation around the octave are present. Setting the material monodically, Enescu frees the melodic line from its underlying harmonic movement and directs attention rather to the static pedal of the extension.



Allegro con spirito (♩ = 132)



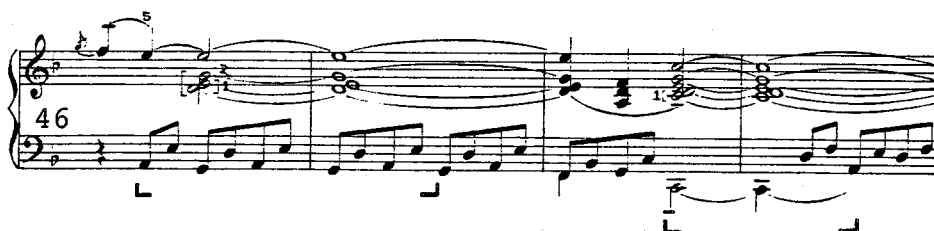


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Figure 4.16: First movement, mm. 69-70. Third movement, mm. 1-3, 18-32. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

The extension is reiterated in full in the theme's first appearance (mm. 18-27) within the toccata-like rhythm of the movement, which is soon to be upset by yet another reference to the past. With an interjection of a B Major sonority at the outset of m. 28, the B-Bb-A tonal shift of the Andantino is recalled, much in the vein of that movement's m. 90 (Figure 4.16). This is particularly noticeable in the falling, triadic motion of mm. 30-32. The drunken quality arising from the collision of the theme's duple meter with the triplets of m. 28 further accentuates the interjection and effectively derails the headlong momentum of the theme. The arpeggiated triplet quarter notes of m. 28 are also active in the flashbacking gesture by recalling mm. 69-70 of the Vivace, at which point the arpeggiated triplets first appear. This five-measure interjection is representative of many of the interruptive flashbacks found throughout much of the movement.

The subtlety by which Enescu reintegrates material of the Andantino and Vivace into the Allegro extends itself also to specific sonorities such as the C Major chords of mm. 48-50, 58-59, and 203-206 (Section B) where it receives a vehement articulation (Figure 4.17). As noted in Chapter Two, the C Major sonority marked a brief resting point in the melodic line of the *giocosso* theme, involving a manipulation of the theme's undulating A5-G5 line (mm. 33-34, Figure 2.6). The sonority's placement as a momentary goal within the trajectory of the Allegro theme, parallels the setting of the sonority's first appearance in the Vivace.



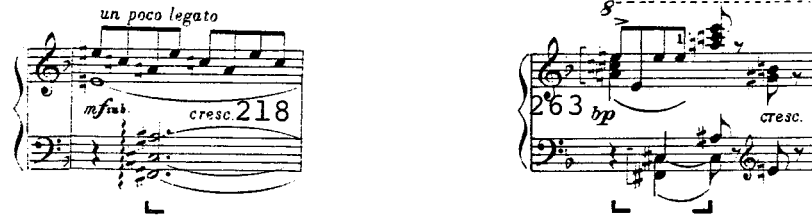


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Figure 4.17: Third movement, mm. 44-49, 57-59, 203-206. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Employed as a parenthetical articulation similar to the C Major sonority, the juxtaposed F# Major and A minor chords of m. 69 reflect upon the Andantino's central tonal shift of B Major to A minor (Figure 4.18). The same shifting, triadic motion found in the interjection of mm. 28-32 (see Figure 4.16) is reiterated in the right hand of mm. 69-72. It is, however, the distinctive dissonance of the F# Major/A minor juxtaposition that enables this parenthesis to function extremely well as an articulative device throughout the Allegro. Such is the case in its appearance in m. 218 and 263, where the pitted sonorities trigger an upward motion in an overall rising progression stemming from the ascending nature of the Allegro theme.



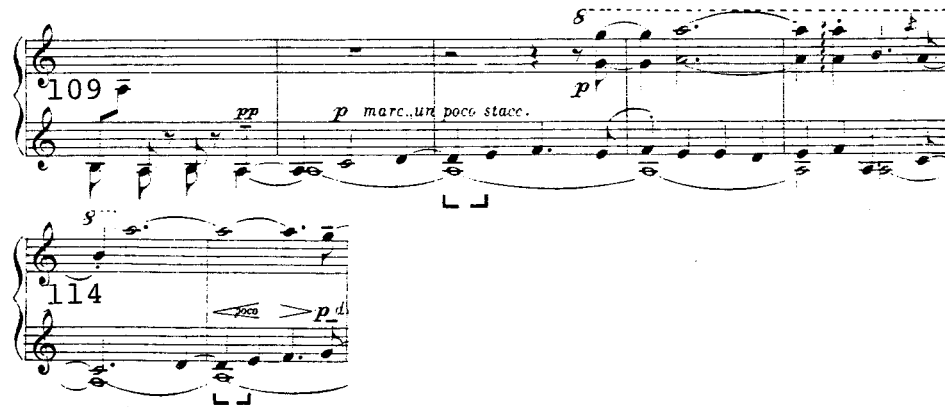


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Figure 4.18: Third movement, mm. 69-72, 218 and 263. © 1939 Éditions Salabert S.A..
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It is the ascending scalar nature of the theme (towards the ninth, i.e.: m. 24 in Figure 4.16) that permeates the movement from Section B onwards. In mm. 109-115, the ascending motion is isolated in a constituent thematic cell (Figure 4.19). The Allegro theme serves as base for the thematic cell just as the *dolce rustico* theme serves as base for both the first and second extensions in the Andantino movement. The cell represents therefore the final link in the chain of thematic generation emanating from the Vivace. The cell's placement in a A minor/aeolian setting in mm. 109-115 is prepared already at the outset of Section B, at which point the Allegro theme receives its second major rearticulation (m. 84- Figure 4.19).





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Figure 4.19: Third movement, mm. 84-88, 109-115. © 1939 Éditions Salabert S.A..
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Concurrent to the forward projection of the thematic cell in Sections B and C - resulting in an increasing frequency of ascending progressions - are attempts to reintroduce the D Major tonality of the Vivace by way of its *giocoso* theme. The first attempt takes place in mm. 139-140, and is followed by the second in m. 191 (Figure 4.20). Both attempts are overridden by the persistence of the cell's A minor orientation and rising motion, although a distinct evolution between the two attempts points to a clear motion towards the D Major tonality.

In the first attempt, the falling fifth of the theme appears in the right hand of m. 137 as a descending tonic pentachord in Eb minor, and then in the left hand of m. 139 as Ab4-Gb-Fb-Eb-Db4. The rhythmic dissimilarity of the latter to the falling triplet sixteenth figure of the original motive averts any real attention; however, a reiteration of the falling fifth motive in the right hand of m. 140 renders a more striking effect. While retaining the dotted rhythm of m. 139, the motive distorts its outline of a fifth, enabling a tritone to enter. The resulting A5-G-F-E5-Bb4 recalls the intervallic makeup of the initial five notes of the *dolce rustico* theme (mm. 47-48 / Vivace, G#5-F#-E-D#-A4 - see Figure 2.2). Despite the significance of this superimposition of thematic material, it is ultimately the presence of the extended Bb pedal in the bass, that causes the distortion of the falling motive by way of gravitational pull. The focus on Bb within the D minor orientation, albeit weak, reasserts the D minor/aeolian of the movement's opening in an attempt to move away from the A minor/aeolian of the thematic cell.

The latter attempt of m. 191 is considerably more successful in presenting the falling fifth motive in that it adheres to the rhythmic identity of the original. Notice here that the augmentation is simply a magnification of the meter, i.e.: 6/8 + 2/8 in m. 1 becomes 6/4 + 2/4 in m. 191. Furthermore, the motive is now placed in its thematic context and we hear

nearly the complete right hand statement of mm. 1-3, in mm. 191-193. Tonally, the second attempt is also closer to home. Although there is fluctuation between major and minor, the D orientation is clear. In fact, the shift from D minor to D Major (F4-F#4) in m. 191 represents a forward step in the evolution from the implied D minor of mm. 139-140. In order to accentuate both appearances of the *giocosso* material, Enescu assigns them specific dynamic markings such as *un poco marcato* in the former, and *aspro* (harsh) in the latter.

The image displays a musical score for the Third movement, spanning measures 139-143 and 188-194. The score is written for piano and features several dynamic and performance markings. In the first system (mm. 139-143), the music begins with a piano (*p*) dynamic at measure 139, followed by *un poco marc.* and *mf* markings. The second system (mm. 188-194) starts with a piano (*p*) dynamic at measure 188, followed by *mf*, *f*, *poco allarg.*, *a tempo*, *ff*, and *aspro* markings. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 4.20: Third movement, mm. 139-143, 188-194. © 1939 Éditions Salabert S.A..
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Placed between the two attempts at introducing the *giocosso* theme, is the largest, most vigorous rendering of the thematic cell, whose ascending motion reaches its zenith in m. 185 (Figure 4.21). Reinforced in octaves, the ascent of the right hand culminates on Bb, not B as in m. 114 of the cell's first appearance. This is due to the reinstatement of the D

minor orientation with the Bb key signature in m. 165, which in turn reinterprets the original A aeolian of the cell as a D aeolian. The shift to a D orientation is of course linked to the appearance of the *giocososo* theme in m. 191, as is the triplet rhythm that initiates with the Bb4-Bb5 octave in m. 185. As well as emphasizing the undulation on the A octave, as was the case on the A# octave in the Andantino's first extension, the onset of the triplets hastens the rhythmic activity towards the *giocososo* appearance of m. 191. Beyond this, the triplet rhythm itself plays a significant role in the movement in that it is foremost associated with material from either the Vivace or Andantino, and is therefore conspicuous in the numerous references/flashbacks that interrupt the forward gait of the Allegro.



Figure 4.21: Third movement, mm. 165 and 185. © 1939 Éditions Salabert S.A.. Used by the Permission of the Publisher.

Of major significance in the tonal evolution towards D Major, is the next major articulation of the Allegro theme in D Major's relative minor key of B minor, that opens Section C in m. 229 (Figure 4.22). Although the aeolian identity of the theme as well as its pedal structure is retained, numerous elements in the material undergo alteration. Couched in subdued dynamic markings as a *dolce cantabile*, the theme takes on a meditative character that contrasts sharply with the theme's rhythmic vitality in Sections A and B. Moving away from the *non legato* and *staccato secco* articulations of its first two presentations, the theme now emphasizes a legato articulation, whose expressive freedom is augmented by a reduction in the tempo to 104=half note. By reducing the forward drive of the theme's motoric energy, Enescu is able to alleviate the accumulated tension of Section B and simultaneously reveal another dimension of the theme's character.



Figure 4.22: Third movement, mm. 229-231. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

The calm and resolution of Section C's opening disappears, however, with the reassertion of the original tempo (132=half note) and motor rhythm of the dance. As well, the ascending motion of the thematic cell that dominated the latter half of Section B now returns. Reaching a platform on an A pedal in m. 285, the ascending scalar motion ceases momentarily, only to be resumed in m. 297 at which point it leads into the Coda (Figure 4.23). The prolonged activity on or around A that prefaces the final attempt at an arrival on D (minor) in m. 295 - i.e. prior to the triumphant D Major of the Coda - reinforces A's role within the D tonality rather than within the aeolian context of the thematic cell. Its function as a dominant is accentuated by the appearance of an A Major triad in the left hand figurations of m. 289-290, which are themselves akin to the undulating A minor/Bb minor triads of mm. 30-32 (see Figure 4.16). Now subservient to the approaching D Major tonality, the original A minor and Bb minor triads change to major, whereby the alterations to C# and D natural in particular promote the prominence of the D orientation.

Although the falling fifth motive of the *giocosso* theme can be discerned in the left hand's scalar descent in m. 295 (i.e. A2-G-F-E-D2), its participation in the D articulation is far less significant than that of m. 191. The motive's presence is weakened through a deliberate avoidance of its rhythmic identity and fixed triadic contour. This is done perhaps in order to increase the dramatic impact of the coda's opening, where the *giocosso* theme occupies both right and left hands.

The musical score consists of three systems. The first system (measures 285-290) is in piano (p) and features a variety of dynamics and articulations. Measure 285 is marked 'p un poco legato' and 'pesante'. Measures 289-290 are marked 'f' and 'un poco legato'. The second system (measures 294-295) is marked 'poco allarg.' and 'f'. Measure 295 is marked 'a tempo' and 'sf energico'. The score includes a 'quasi trillo' in measure 289 and a 'trillo' in measure 295. The tempo is 104 for measures 285-290 and 116 for measures 294-295.

Figure 4.23: Third movement, mm. 285, 289-290, 294-295. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Opening with a vehement D Major chord in m. 306, the Coda presents the *giocosso* theme in its most compact and condensed form (Figure 4.24). Appearing in its original tempo (notice the equal augmentation in both note value and tempo from Vivace movement) and rhythmic guise, the theme's triadic nature now becomes a focal point for the left hand accompaniment. Compressing the falling fifth motive into a vertical entity much like in mm. 249-251 of the Vivace's coda (see Figure 2.7), Enescu reemphasizes the terseness of the largely motivic theme. The unified expression of both hands extends as well to the A-G-A undulation, which further accentuates the interplay of the 6/4 and 2/4 meters. Although these efforts project a conclusive rendering of the *giocosso* theme and D Major tonality, a violent interjection of an A minor sonority in the midst of m. 308 truncates and destabilizes the gesture. Stemming from the open, triadic shell of the A4-E5 in the right hand of m. 3 in the Vivace - whose positioning in the theme corresponds exactly to the A minor interjection of the Allegro's coda - the A minor intrusion pulls us back to the A minor/aeolian of the Allegro's B Section and thematic cell. As well, the interjection triggers a chain of cyclical events that in sheer breadth, overshadow the opening *giocosso* statement. As the second degree in an ascending D lydian that initiates with the D4-D5 at the commencement of m. 306, the E4-E5 of the A minor chord is instrumental in leading directly to a sequential reiteration of the *dolce rustico* theme commencing in m. 313 (Figure 4.24).

Initiated on the fourth degree of the D lydian as a G#5-G#6 octave in m. 313, and subsequently on the fifth degree (A5-A6) in m. 315 with two final reiterations on the sixth degree (B5-B6) in mm. 318-322, the recurrence of the *dolce rustico* theme clearly dominates the coda's cyclical character. The underlying phrygian/lydian pedal cluster of the theme's first appearance in the Vivace (mm. 46-50) is again inferred in the A/Bb conglomerate of the left hand in mm. 315-317. Interesting here is the reappearance of the Bb in this context, whose presence throughout the Coda projects the D minor/aeolian rather than the D Major orientation.

Reserving the sonata's first *fff* marking for the last two reiterations of the *rustico* theme in mm. 318-322, Enescu recalls the B Major/A minor conflict of the Andantino as expressed in the mm. 84-86 of that movement's coda. The intensity of the flashback is due not only to the positioning of the material on the highest point of the rising D lydian progression (i.e. as a B5-B6 octave), but also to the altered placement of the B and A focal points at the outset of m. 318. Opposite to m. 84 in the Andantino where the B (B Major) of the left hand undermined the A (A minor) of the right hand, the B now serves as an

appoggiatura (6-5) to A. This underscores A's role within the aeolian/D Major composite of the Allegro.

a tempo, con brio (♩ = 116) (cca. 176)

306 *ff con suono, giocoso*

(♩ = ♩)

307 *stacc. marc. pes. sost.*

(♩ = ♩ = 100) *tenuto pesante a tempo* (♩ = 116) (♩ = 100)

309 *ff luminoso sost.*

tenuto, pesante a tempo (♩ = 92)

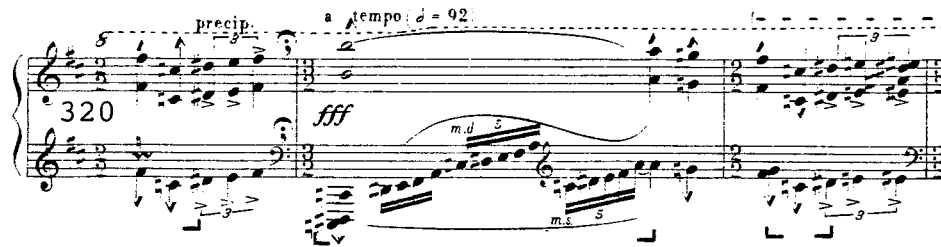
312 *marc. pes. più ff marc. sost.*

ten. pes. marc. a tempo (♩ = 80) *poco allarg. marc.*

315 *più ff marc. pesante sost. anim.*

a tempo (♩ = 92)

318 *fff appass. con intensità m. s. trillo*



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Figure 4.24: Third movement, mm. 306-322. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Concurrent with the close of the *dolce rustico* sequence in m. 322, is a reversal of the Coda's ascending nature. The descent is, however, brief, and a chromatically ascending motion quickly reasserts itself, carrying the headlong momentum of the Coda's rising line to its zenith in m. 339-340 (Figure 4.25). Reaching a F#7 in the F#6-F#7 octave of the right hand in m. 339 - the highest point in the entire movement - the ascending line freezes briefly, only to plummet nearly four octaves to a G3 in m. 340. This involves a resolution of the F# octave/G# octave clash of m. 339, where the lydian fourth collides with tonic D harmony. The decisive shift back to D Major with the lowering of the G# to G in m. 340, is rendered emphatic with a *sff pesante* marking. This prepares the onset of the final, concluding gesture of the Coda in m. 341, in which the D Major tonality is given its first quasi-stable environment within the Allegro movement.



Figure 4.25: Third movement, mm. 339-343. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

However, even in this passage the modal and chromatic elements that have persistently undermined the projection of the D Major tonality throughout the Coda, continue, albeit now only as fleeting inflections. Against the tonic D Major harmony in the left hand (m. 341) where the triadic character of the *giocosso* theme is conspicuously present, accidentals such as C natural and G# (heard especially within the last appearance of 'extension 1' material superimposed in the right hand, mm. 341-342) impart a continuing modal inflection to D Major without seriously threatening the staying power of the tonality (Figure 4.25). The restlessness extends through to the final measures of m. 351-354, where the sustained hold of a seemingly conclusive D minor chord in mm. 352 is broken by the final affirmation of the sonata's opening and closing tonality.

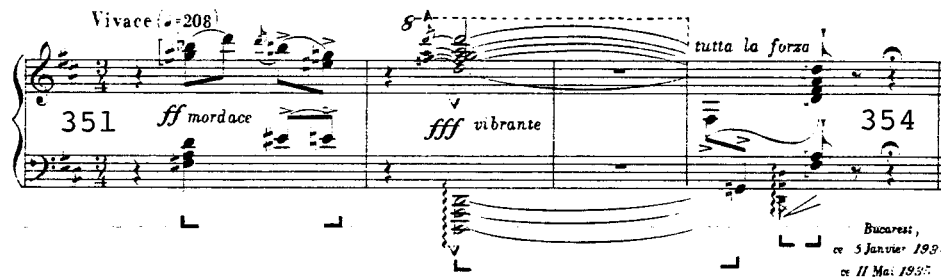


Figure 4.26: Third movement, mm. 351-354. © 1939 Éditions Salabert S.A.. Used by Permission of the Publisher.

Chapter Five

Summary

Through the preceding examination of the D Major Sonata, Op. 24, a number of features central to Enescu's compositional technique have been revealed. Among these and of primary importance, is the concept of **cyclical structure**. Although most prevalent in the final Allegro movement, the cyclical principle pervades the entire Sonata by way of its thematic material. This occurs due to the exhaustive generative technique that Enescu applies to both *giocoso* and *dolce rustico* themes, through which nearly all events in the Sonata are influenced. The constant transfiguration of the themes and their fracturing into smaller, motivic cells such as in the isolation of the first extension's ascending motion in Section B of the Allegro, extends the size and breadth of the thematic body and introduces a myriad of interconnecting relationships throughout the Sonata. The frequency of recurring events increases as the Sonata progresses, and can be seen as an outcome of the gradual disintegration of the sonata form plan, whose hold on the tonal organization of the work's fabric begins to falter even as early as the Andantino movement. In an attempt to achieve an outcome and final synthesis of the Sonata's thematic and tonal elements in the Allegro, Enescu utilizes cyclical structures concurrent with a forward projection of the thematic material. The Allegro therefore looks backward as well as forward. This is nowhere more apparent than in the appearances of the *giocoso* theme throughout the Allegro. Perceived on one level as a recurring thematic element, it assists in unifying the final movement with the preceding ones. On another level, somewhat more significant, it is responsible for reintroducing the Vivace's D Major tonality and ultimately, the final Coda section, where the cyclical nature of the entire work culminates.

Cyclical structures manifested themselves in numerous other works of Enescu. In the String Quartet in D Major, Op. 22, No. 2, a cyclic succession is at all times present, particularly noticeable at the conclusions of the movements where the thematic material of the ensuing movements is prefaced. This was also apparent between the Andantino and Allegro movements in the D Major Sonata, where the triadic, grace note figure of the first extension foreshadows the opening of the Allegro in the Andantino's Coda. Similar to the cyclical Allegro movement in the Sonata, the Quartet's final movement culminates in a recall of the central thematic body. The Symphony No. 2 in A Major, Op. 17, whose three movements are laid out in a broad sonata form, heightens its unity through a number of cyclical elements that run through the course of the work.

The interplay between cyclical structures and **sonata form** such as in the D Major Sonata can also be found in other works. As early as in the String Octet in C Major, Op. 7 of 1900, and as late as the Chamber Symphony for twelve Solo Instruments, Op. 33 of 1954, Enescu experimented with large sonata form structures spanning several movements, in which the final movement recapitulates the thematic and tonal events of the work. The principle of exposition and recapitulation as an opening and concluding device became a staple characteristic in Enescu's compositional style, and gradually emancipated itself from the traditional tonal obligations of the sonata form. Cyclical structure offered him much of the unity found in the sonata form, yet allowed him greater freedom and manoeuvrability in moulding the tonal and modal aspect of his work. Enescu sought freedom within the discipline of form. He writes:

A symphony or a quartet have neither subject nor action nor issue; you must wait until you have finished it so as to find out if you have been logical. In one word - and here lies the principal difference between music and painting - you work without a model or, more precisely, you invent the model as you are composing, before reproducing it. (Tudor 1957, 55)

Although Enescu approached the tonal dictates of the sonata form freely and extended the flexibility of the form, he held true to the concept of **thematic homogeneity**. It was this dimension of his compositional vocabulary that garnered most of his attention and challenged the fertility of his creative imagination. By continually transfiguring his thematic material as with the *giocosso* and *dolce rustico* themes in the Sonata, Enescu was able to avoid musical stagnation yet retain a high degree of homogeneity. Changes in tempo, underlying harmony and articulation, further aided in the promotion of an evolutionary character. This is exemplified in the overall development of the Sonata's *dolce rustico* theme, whose presence throughout the work dominates all other elements. The process of evolution begins at the outset of the Andantino, where a tempo reduction from the Vivace reveals for the first time the intensely, expressive nature of the *rustico* theme. As if to avoid recognition, Enescu immediately moulds the theme into two new sub-themes, i.e. the extensions 1 and 2. This in turn prepares for further **thematic mutation** in the Allegro, where the first extension is redesigned to suit that movement's dance character. The distillation of the first extension's ascending nature into the thematic cell presents yet a further stage in the transfiguration process. Cosma refers to this aspect of Enescu's thematic process as "a permanent mutation of the plasma [...] confined within the frame of the principle 'unity in diversity'" (Cosma 1973, 19-20).

The mutational aspect of the thematic material was of great interest to Enescu. It was this aspect that enabled him to achieve the unified diversity within the D Major Sonata. The choice of thematic material therefore held singular importance for Enescu, and occupied a great deal of his energy. He expounds:

Très souvent, le thème n'est pas un point de départ, mais un aboutissement. Un thème, c'est déjà un matériau, l'œuvre est déjà en route, alors que sa conception lointaine est à la fois beaucoup plus longue et singulièrement plus nébuleuse. (Very often, the theme is not a point of departure, but a culmination. A theme is already material, the work is already underway, although its overall conception is at the same time much more distant and singularly more nebulous)
(Enescu in Gavoty 1955, 156)

The determinative aspect of the *giocosso* and *dolce rustico* themes is a central issue in the D Major Sonata. With very little exception, the themes dominate all discourse throughout the work. This becomes increasingly apparent in the Andantino and Allegro, where the *dolce rustico* theme and its transfiguration occupies the greater portion of the movements. The role playing of the themes is equally interesting, in that each contributes in a specific fashion to the unity of the sonata. The *rustico* theme provides the most pervasive link between the three movements by sheer presence, whereas the *giocosso* theme concerns itself with the assertion of the D Major tonality. This latter aspect is most obvious in the Coda of the Allegro, where the final reappearance of the *giocosso* theme contributes great dramatic import to the reinstatement of the D Major tonality.

Cyclic structure, thematic homogeneity and mutation were all very important aspects of Enescu's compositional craft. The most distinctive aspect of his creative talent lay, however, in his ability to combine these structural elements with the inflections of the Rumanian folk music.

Enescu realized early on in his career that folk music in its original form would not lend itself well to his compositional needs. He writes:

I consider that folklore is perfect in itself. Its use in symphonic works weakens and dilutes it. I believe that every composer should seek inspiration by his own means. (Tudor 1957, 36-37)

This resulted in the formation of a personal language that drew its inspiration from the Rumanian folk music, preserving the intonational folklore elements. It was in essence a distillation of the pure folk form. Moulded to his own structural and evolutive principles, the folk element became a hybrid of Rumanian and Western influences. Wherever

possible, Enescu adhered to the characteristics of the original material. Dance melodies such as that of the *giocosu* theme were accordingly placed within lively tempi, marked by a 'giusto' character. Melodies such as that of the *dolce rustico* theme, whose context often involved a textual dimension, were placed in slower tempi for reasons of articulation. It was in the slower tempi that the 'parlando rubato' idiom, the most distinctive element of the Rumanian folk music, came to the fore. Owing to its intensely expressive character and wealth of ornamentation, the parlando rubato idiom became the most prominent feature in Enescu's assimilation of the Rumanian folk music. This in part explains the breadth of projection of the *dolce rustico* theme throughout the Sonata. As well, the improvisatory nature of the parlando rubato idiom also provided an ideal basis for Enescu's constant refiguring of the thematic substance. His attraction to the idiom resulted in a succession of compositions spanning his entire creative output. Notable among the piano works are the Pavana of the Piano Suite No. 2 in D Major, Op. 10, and the final movement, the Andante molto espressivo of the Piano Sonata No. 1 in F# minor, Op. 24, No. 1, both of which can be seen as forerunners to the Andantino movement of the D Major Sonata.

The structural techniques and integration of folk element found in the Piano Sonata in D Major, Op. 24, establish significant features of Enescu's compositional style. The relative constancy of these features throughout his creative output enlarges the scope of this examination, and leads to a comprehensive understanding of Enescu's overall musical expression.

Addendum

LIST OF WORKS

- Op. 1 - Rumanian Poem for Orchestra (1897)
- Op. 2 - Sonata No. 1 for Violin and Piano in D Major (1897)
- Op. 3 - Suite No. 1 in the Old Style for Piano (1897)
- Op. 4 - Three Melodies to Verses by Jules Lemaître and Sully Prudhomme (1897)
- Op. 5 - Variations on an Original Theme for two Pianos (1899)
- Op. 6 - Sonata No. 2 for Violin and Piano in f minor (1899)
- Op. 7 - Octet for four Violins, two Violas and two Cellos (1900)
- Op. 8 - Symphonie Concertante for Cello and Orchestra (1901)
- Op. 9 - Suite No. 1 for Orchestra in C Major (1903)
- Op. 10 - Suite No. 2 for Piano (1903)
- Op. 11 - Rumanian Rhapsody No. 1 in A Major for Orchestra (1901)
Rumanian Rhapsody No. 2 in D Major for Orchestra (1902)
- Op. 12 - Two Intermezzi for String Orchestra (1903)
- Op. 13 - First Symphony in E Flat Major (1905)
- Op. 14 - Dixtuor for Wind Instruments (1906)
- Op. 15 - Seven Melodies to Verses by Clément Marot (1907-1908)
- Op. 16 - Quartet No. 1 in D Major for Strings and Piano (1911)
- Op. 17 - Second Symphony in A Major (1913)
- Op. 18 - Pièces Impromptues for Piano (1915-1916)
- Op. 19 - Three Melodies to Verses by Fernand Gregh (1915-1916)
- Op. 20 - Suite No. 2 for Orchestra (1915)
- Op. 21 - Third Symphony in C Major with Organ, Piano and Choir (1919)

- Op. 22 - String Quartet No. 1 in E Flat Major (1921)
String Quartet No. 2 in D Major (1952)
- Op. 23 - Oedipus, a lyrical tragedy in four Acts and six Scenes, libretto by Edmond Fleg (1932)
- Op. 24 - Piano Sonata No. 1 in f sharp minor (1924)
Piano Sonata No. 2 in e flat minor (1937?) *
Piano Sonata No. 3 in D Major (1934)
- Op. 25 - Sonata No. 3 in Rumanian Folk Style for Violin and Piano (1926)
- Op. 26 - Sonata No. 1 for Cello and Piano in f minor (1898)
Sonata No. 2 for Cello and Piano in C Major (1935)
- Op. 27 - "Village" Suite No. 3 for Orchestra (1938)
- Op. 28 - "Impression d'enfance," Suite for Violin and Piano (1940)
- Op. 29 - Quintet in a minor with Piano
- Op. 30 - Quartet No. 2 in d minor with Piano (1945)
- Op. 31 - "Vox Maris," Symphonic Poem (unfinished) (1950)
- Op. 32 - Concert Overture for Orchestra (1948)
- Op. 33 - Chamber Symphony for twelve Solo Instruments (1954)

* Although this work has appeared in lists such as that included in Andrei Tudor's "Enescu" (1957), it was never published. In fact, it seems unlikely that it was ever written.

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THE UNIVERSITY OF BRITISH COLUMBIA

SCHOOL OF MUSIC

Recital Hall
Friday, May 1, 1992
2:30 p.m.

DOCTORAL RECITAL*

JONAS KVARNSTRÖM, piano

Piano Sonata No.4 in E flat Major, Op. 7

Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio
Largo, con gran espressione
Allegro
Poco Allegretto e grazioso

Gaspard de la Nuit

Maurice Ravel
(1875-1937)

Ondine
Le Gibet
Scarbo

- INTERMISSION -

Fantasy and Fugue in a minor, BWV 944

J.S. Bach
(1685-1750)

Sonata for Piano, Op. 26

Samuel Barber
(1910-1981)

Allegro energico
Allegro vivace e leggero
Adagio mesto
Allegro con spirito

* In partial fulfillment of the requirements for the Doctor of Musical Arts degree with a major in Piano Performance.

Reception to follow in the faculty lounge.